

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R·C·M· UNION..*

"The Letter killeth, but the Spirit giveth Life."

Editorial

In taking over the honourable duties of Editor of our College MAGAZINE, tradition demands that I should produce an editorial of a certain length. Although it would be much easier to say "Hullo, everybody!" and leave it at that, such flippancy is forbidden. So I must make a formal bow, and, while doing so, I would like to thank not only the College Union for the warm welcome it has given me, but also Mr. Howells for the considerable assistance he has rendered at the start, by winding up my works and putting my knees firmly together.

Everyone knows how brightly the torch has burnt in the late Editor's hands, and it is not for me to thank him for all the willing labour he has expended. I can only hope that in the future this brightness may not flicker too often, or—at least—not be extinguished.

Although we have been fortunate in securing articles by Mr. Aveling and Mr. Albino for this edition, this number will, I think, be remembered most vividly for its tribute to a very honoured memory, the late Mr. Herbert Sharpe. I am glad to have been partly responsible for collecting these speaking letters of appreciation, and I feel that such personal tributes bring home to me the communal spirit in College life, past and present, which this Magazine should foster.

Director's Address

(JANUARY, 1926.)

In wishing you all a Happy New Year I suppose I ought, if it were possible, to take into some consideration the question whether or not you deserve one. That largely depends upon how you spent your last one—for which, of course, you made the usual good resolutions, broke them, or ignored them in the usual way, and forgot their existence before the end of January. It is better to make no promises, for they are generally made at excitable moments, and things done under the impulse of haste generally produce repentance (like marriage). But why should you have a happy New Year, for if you have done anything to deserve it in 1925, by all the laws of philosophy you have already spent it in virtuous dealing,

and virtue carries its own reward : and if you haven't deserved it then it would be obviously unjust that you should be rewarded even by the hope of one.

There is a lot of nonsense talked and written about the new year and all it may contain ; it will never contain more than *you* can extract, and that depends entirely on what you yourself put into it. Think of all the resolutions you have made year after year ; to be kinder to your parents, to work harder, to get up early, to eat less, to smoke more, to eschew gossip, to be tidy (not tidier), to be punctual, to make no silly excuses. These and many similar ones. You know that if you were kinder to your parents they wouldn't understand, and would only be uncomfortable ; if you worked harder they would think you were ill and send for the doctor ; if you ate less they would think you were in love ; if you got up earlier you might have to get your breakfast ; if you eschewed gossip half the happiness in life would be taken from you and the world would be a very tame place ; if you made no excuses none would recognise you. What are resolutions anyhow, for the word means many different things. They are like little brooms with which we think we can do a bit of cleaning without much inconvenience. If it means separation into component parts, that would be singularly inappropriate for the New Year, for it suggests coming unstuck. It may mean decomposition, and this again is dangerous. Or it may be taken as conversion into other forms, and this might denote variable instability. But the passing from discord to concord is distinctly hopeful, as the solving of doubt, and lastly, the intention that one formulates mentally for virtuous conduct. You notice that you only formulate ; that doesn't mean you intend to carry them out. This is of the real kind—the pious expression of a hope. The way in which the New Year is seen in by a large number of people is curiously inappropriate to the making of serious vows or seasonable resolutions for future conduct. Toy balloons of every colour filled with gas—streamers of inconvenient length and wideness—headgear of every silly description—shouting, jostling, jingling of bells and nerves, sirens, but neither those of voice and verse. In such wise is the new year born, and the revellers having grasped each other by the hand depart wearily to bed, and the first day of the New Year finds them tired, jumpy, and in anything but the mood for beginning the new year with fresh vigour. You will think I have indulged in these futilities : I can assure you my only knowledge of them is second-hand. The New Year as it comes round is merely the revolution of a great wheel in the vast machine of the

universe in which we live. It is like the turn of a giant escalator upon which we walk more or less of our own free will, but which carries us all the same in its own way and in its own direction, whichever way we may use—for you know there are people who try to use these moving stairs in the wrong way, and come down the ascending one or go up the descending one, walking hard all the time and yet appear to stand talking (side by side as it were) while the world moves steadily under them. There you have the fine example of the squirrel in the cage. How often is it the case that people who appear to be very busy with every sign of energy make no progress because, talking and walking in the right direction, they have failed to detect the ground slipping from under them. This great yearly circle of time—the large hand of the clock of life—as it comes to the hour and completes the circuit, gives us a moment's space to think things out a bit. The first minutes of a new hour move slowly compared with those at the end; the moments seem to gather speed. It is certainly so with the year. We feel we have time at its beginning to look round. A year before us seems so great a space that there is room for everything we want to do and no hurry—time for everything; and before we realise it we find even before we have settled into our stride that it has paced away one month or more. It goes so quickly, so much more quickly than we are able to make use of it. We get so busy making plans for the work we will do in it, and then find that we have spent more time on thinking about it than there is left in which to do it. We are fine at making plans and at changing them, but not so good at carrying them out rapidly and efficiently. When plans are made for us, as they have to be in places where many people are working together in similar directions, a new state of things arises. We get what is called routine, and no one likes routine: the word has come to be thought of as something irksome and monotonous, but it is really only the regular course of procedure. So long as we can make our own plans we are more or less satisfied and happy, for we feel, as they were made by us, they can be altered by us at will; it is within our rights to suit ourselves. There is a saying that he who makes his own bed must lie on it. Not nowadays, for as soon as he finds the bed uncomfortable he hops out and makes it again and again in the hopes of lying comfortably on it—he rarely gets any sleep! Generally speaking we think that plans made for us are nothing like as good as our own—we sometimes concede them as being good for others, ourselves being excepted. But without some regular order of procedure, some unvarying performance of certain acts, we could not exist—life

would be so chaotic that it would be better if we did not. Routine of some kind or another is the only method by which we can get things done on a large scale in a dependable way and *at the right time*.

It is inevitable, however much we jib at it, and if carried out in a jolly spirit it is good for us all. Nowadays, perhaps more than ever before, anything demanding regular and unremitting attention or attendance is considered not so much as an infringement of liberty as a cramping of the individual. We shall never enjoy liberty, or deserve it, till we have toed the line with others in a common cause and learned something of the Discipline of co-operative endeavour for the sake of bigger interests than our own. We rarely enjoy a holiday so much as when we know we have honestly earned it, and we shall never enjoy freedom of action less for having learned how to play the game. We may sometimes feel rebellious if we have to fall in line with others and do things in some order which seems to be unnecessary or even hampering. It is only human to desire to avoid doing what we don't like. We hear a lot about the freedom of man, and the beauty of it, but the only freedom worth having is the one we've earned by service with and for others, and which, by this very apprenticeship, we have learned to use properly and to know the full value of.

The motions of this great planet to which we are bound are part of a vast routine—silent, illimitable—by which everything we depend upon is calculated and fixed—always punctual, exact, and entirely dependable. We set our clocks by them, order our days by them, we sow and reap by them, dress and travel by them, we reckon the length of our days by them; and in the midst of this supreme order and routine it seems almost comic how we go hurrying hither and thither in wild excitement about our little affairs, thinking that the only things that matter are our clothes to-day and our food to-morrow. It is only natural that our own immediate affairs, our own particular training, and our future efficiency, should occupy the most important place in our minds, as it is that we should regard the slow pace of a class of which we are only an insignificant member as something getting in the way of our individual work.

You will think it odd, perhaps, that I have said anything about this subject of routine, because it is a thing that must be taken for granted in any place like this. My reason for doing so is that I may point out, as an onlooker, what is not always discernible by those who are occupied in doing the thing. It does make an awful lot of difference, both to the College and to those with whom we work in classes, what kind of attitude or interest

we adopt. If we feel that, whatever the size of a class of which we are a part, our responsibility towards it is the same, well and good. Sometimes there is a tendency for people to think that because a class is large their membership of it is of little importance. There is the spirit of a class just as much as of an individual. It is, perhaps, more difficult to realise the importance of steadfast behaviour in bulk, than it is in detail. A careless attitude towards the responsibilities of class-work acts rather as dry rot does to a building. There is little to notice at first, but its tendency is to jeopardise the whole structure. One of the finest qualities of character that can be cultivated is that of dependability or steadfastness. No greater compliment can be paid to anyone than to have said that he can be depended on—he will not let you down. How many of us are often engaged in rehearsals where, if we miss or are late, we may seriously jeopardise the work of many others; and, even if we don't, we set an example of indifference which may easily become dangerous.

In the busy lives we lead it is the more essential we should fulfil our obligations rigorously, and establish that confidence among our colleagues that, having undertaken a job in which they are also concerned, we shall inevitably see it through. That is one thing to do with steadfastness. Now another, and of vital importance. Now, more than ever, it is important that we make ourselves as efficient as possible, for unless we do so we have little chance in the world, crowded as it is with people struggling in the same direction. This quite naturally makes us anxious about our own progress, and sometimes impatient. You cannot judge your own pace by that of other people. *You can measure it*, but that is all. So it is no use to push your roots up as often as some do and blame them for not helping you to grow more rapidly; you only weaken them at each exposure. The real uprooting comes when you are transplanted to your first job in the world, and find yourself in a fresh soil and a new atmosphere. Then will be the test of how you have grown and what strength and ability you have arrived at. That is the critical moment for which your time here should prepare you. That is the point of life at which the strain comes, and when the stuff that is in you will have a chance to show itself. If you have grown in steady purpose and progress, and have not tried to run before you can walk, you will have a good chance. . . . Of the qualities of character you develop here, that of steadfastness will always prove a winner. That splendid gift of youth, enthusiasm, helps us along in all sorts of difficult jobs, and without it we should find life a heavy-footed companion. But even our enthusiasms

need steadying sometimes. There are some mercurial creatures who live at one end or another of the thermometer ; they blow hot and cold, and are always in a fever ; others who have the personality of an iceberg, whose company suggests winter sports at a high altitude.

But in all your enthusiasms, whether of liking or disliking, see you do not unwittingly injure others. If you hate a person, *hate him nicely* ; if you like him, like him reasonably. Wild enthusiasm does more harm than mild neglect. Neglect may allow dust to accumulate, but over-enthusiasm corrodes the surface and disfigures it.

And so in this new year make no new resolutions ; stick tight to the best you've learned in the past and the experiences you have gathered there ; for remember, you cannot expect a future until you've created a past. . . . Not a past upon which you wish to shut the door and forget, but one of which you are as proud as those who have helped you to make it.

HUGH P. ALLEN.

Herbert F. Sharpe

Fifty years ago (on May 17th next) the National Training School for Music commenced its short, but not unimportant career in the building which saw (in 1883) the inception of the R.C.M., and which is now the R.C.O. The N.T.S.M. reared several musicians who have since become famous, and on its opening day there assembled some thirty or forty young people who had gained the first scholarships. It was on that day that I first met Herbert Sharpe, a handsome youth, full of enthusiasm, and keen on the work now opening out before him. He was already an excellent pianist, and had composed several piano pieces. He, with Dr. Sweeting and myself, formed a group eager for any harmless fun, closely associated, too, in being pupils of Mr. J. F. Barnett, whose amusing mannerisms we irreverently copied. It was in those early days that Wagner came to the Royal Albert Hall. Many were the controversies we had over the *new music*, and I well remember Eugene d'Albert (a fellow student) getting us together with a passage from one of the operas, obvious enough to-day, but then too daring for any of us !

Sharpe's playing had made rapid strides, and I recall his fine performance at a Training School Concert in the West Theatre of the Royal Albert Hall, of Chopin's Study in E, and that on the black keys. He cut



Photograph by Vandyk, 11 Buckingham Palace Road, S.W.

HERBERT F. SHARPE

the thumb of his right hand in practising the octave passage at the end of the G flat study, the injury taking some time to heal. The Lady Superintendent (Mrs. Thurston Thompson) kept a keen eye on the lady students, and upon us, too, and we needed it! That was a memorable occasion when Sharpe locked me out on the balcony, still to be seen at the R.C.O. Mrs. Thompson appeared unexpectedly, and could not open the window from the inside. I stood helpless until assistance arrived, and when I did get in had to face the angry lady. I caught sight (while being questioned) of Sharpe and Sweeting peeping round a corner immensely enjoying the scene. We were, however, not always in these high spirits, and Sharpe invented an antidote. This consisted of the phrase "Let's have a laff" (laugh), and many a time did it come to our aid. We sometimes went for a very modest lunch to the Buffet at the Royal Albert Hall, when Sharpe would assume a broken English accent. The young lady was quite deceived by his "Von hon Mees," and spoke of him as *our foreign friend*.

But as time went on a very remarkable change came over Sharpe. He seemed suddenly to realise (far sooner than most of us) the seriousness and meaning of his work. We used to try to rally him with "Let's have a laff." He would look very serious and say, in a significant tone and with a shake of the head, "Nay, lad (I)," evidently having far more weighty things on his mind. His music was to him as a religion, and he spoke of it as something quite apart from the ordinary things of life.

Herbert Sharpe was one of the most distinguished scholars the School possessed, and gained one of the Royal Scholarships founded, I think, in 1880-81. On leaving when the School was closed, in 1882, to make way for the R.C.M., he found a severe struggle before him. But his upright character, charming personality, and high ideals won through, and scholars and students of the R.C.M. know full well the invaluable influence he exercised, both as a teacher and examiner. I know that in the latter capacity he suffered much, from his intense sympathy with candidates who had to be rejected, and he felt the whole thing most acutely. He found quite early in his career that as a public soloist his nerves so often prevented the display of his great powers, but with a few sympathetic listeners he undoubtedly rose to great heights. He therefore devoted himself to teaching, and our beloved College thereby owes him a debt which can never be repaid. I passed him in College not long before he died, and was greeted with the old formula "Let's have a laff." To the last his charming character and appreciation of fun never left him,

and I cannot believe he ever had an enemy. I heard only the other day from Dr. Sweeting, in Adelaide. He had just heard of our loss, and wrote: "I have come across several of his pupils out here, all of whom spoke of him not merely with gratitude for what he had done for them, but in terms of real affection."

May his memory live long, and his fine example prove an incentive to those to whom their art is their life !

W. G. ALCOCK.

All those Collegians, past or present, who had the privilege of studying the piano with Mr. Herbert Sharpe, will feel that by his death College has suffered a loss it can ill afford. Mr. Sharpe had been associated with the College as a Professor almost from the beginning, having been appointed in 1884.

But it is not merely length of service, great as this has been, that we are grateful for. Mr. Sharpe brought to his teaching certain qualities that endeared him to all his pupils. His patience was phenomenal. Imperturbably genial and kind, he would go over a difficult point again and again if necessary, without a trace of irritation. He had a quiet comprehensiveness of personality that made pupils trust his guidance entirely. His teaching was not of the narrow kind that sees but a segment of musical truth and proclaims it as the whole, thereby warping instead of widening the powers of judgment in the pupil. His musical vision was wide, and embraced many different manifestations of the art. He did not rely on any particular "method" in teaching, but used largely the way of example at the keyboard. It was a rare pleasure to hear him play passages from Debussy and Ravel, with a quality of tone almost uncanny in its beauty. But memory of all, perhaps, was his Mozart playing which had unassuming serenity that approached perfection.

His influence for good in the life and work of the College has been a very potent one, and perhaps all the more so owing to the complete freedom from anything spectacular in his artistic nature. Always modest and self-effacing, inclining to no extremity of view, but always keeping a splendid balance and poise in his musical outlook, he has been instrumental in giving to the innumerable students who passed through his hands a broad and sane view of their work which is a very precious thing in these days of change and instability. While deeply mourning his loss, they will resolve to carry on in the light of his example.

S. G. SHIMMIN.

When I saw Mr. Sharpe at a concert, only the other day, how little I realised that was the last time I was to see him and to hear his kind enquiries as to my works progress, and his ever ready sympathetic interest in all my doings. That gentle, modest, reserved and forceful personality, with behind it all a genial quiet humour. And what a capacity for work ! Nothing was too much trouble if it would make things easier for anyone. I have personally benefited by many hours of his valuable time, time which might so well have been used for his own necessary leisure. To hear him play made one realise what a beautiful instrument a piano is, and what a fine tone is capable of being produced from it. His touch was remarkable. Those of us who were fortunate enough to be his pupils must always be grateful for his insistence on "listen to the sounds you make"; and also his emphasis on the value of slow practice. How well I remember after having practised slowly as I thought—on going to my lesson being asked "Have you practised slowly this week," and when I said "Yes"—"Show me"—then his quiet remark, "So that is what you call slowly." How fresh is the remembrance of those happy, rare, and much treasured evenings spent in the privacy of his home circle, when he would play duets for two pianos with me, or give a great treat by playing himself. Only those who heard him then, realise how great was his loss to the concert platform, a loss by which we, his pupils, were the very great gainers.

OLIVE BLOOM.

The death of Herbert Sharpe has left a gap in the College which is well-nigh impossible to fill. It is difficult for me to attempt any adequate tribute to his memory. Since the age of thirteen my life has been so much influenced by him, not only as a master but as the dearest of friends, that no words can express the meaning of his loss. The pupils in all parts of the Empire who have come under his influence from time to time will sorrow for a master who was a fine artist in every sense of the word.

Those friends of his own generation who knew him will maintain that he might and should have been one of the greatest English performers had not various circumstances caused him to decide to devote his life to giving his knowledge to others. He adored his work at the College and the one consolation one felt in his sudden death was the thought that he had been spared a long and irksome illness.

Only those who had the privilege of studying with him knew what a beautiful pianist he was and not even the dullest student could fail to appreciate the way in which beauty always came first in his music. Only about two years ago at Arnold Bennett's house I heard him give a performance of Beethoven's Op. 110 which as a fine conception of the spirit of the music could scarcely have been surpassed. He loathed thoughtless virtuosity and though his comments on some contemporary players could be caustic he never failed to give the highest appreciation and respect to a really big artist. His understanding and sympathy with the music of the younger generation was wide and I believe I am correct in saying that he was the first man to introduce the pianoforte works of the Modern French School into the R.C.M. at a time when they were not altogether understood in England.

His mind was as broad and noble as his character was sweet, and his memory will remain fragrant in the minds of his appreciative pupils throughout their lives.

KATHLEEN LONG.

We have only happy memories of Mr. Sharpe, which is not always true of those to whom one owes a debt which cannot be repaid. The debt we can never repay to Herbert Sharpe, is that for each one of us he discovered our musical selves because he gave as much of himself to the least talented as to the most brilliant. The interest he showed in all his pupils was amazing. His wonderful kindness, patience, and simplicity made a deep impression on everyone; he seemed untouched by the general bustle of life to-day, for he never appeared to be in a hurry, and though his days were filled by work he always had time to give to anyone who asked for his help. Slackness of any description was never tolerated, and his keen disappointment when one failed to reach the standard he expected made one ashamed, as no amount of sarcasm or anger could have done; but his great delight when one fulfilled his expectations, combined with his stimulating criticism and encouragement is something always to be remembered.

Two things stand out in his teaching: He aimed first at the understanding of a composer and appreciation of the composition, and then at the skill which would give the player the power to produce in lovely sound what he had discovered. The production of the most beautiful tone possible was always insisted upon by him, and we have vivid recollections of his playing in illustration of this.

Mr. Sharpe had the broadest sympathies, and encouraged us to play everything he felt to be sincere, from Byrd and his contemporaries to the newest British and foreign music.

We shall always remember with gratitude all he did for us, and feel proud to have been his pupils.

MARJORIE & LINDSAY WILLS.

The news of Herbert Sharpe's death came as a sudden shock to us all, but we realise now that to die in full harness was a fit passing for one whose life was devoted to the College. He rebelled when illness kept him away, having an intense love for work.

It is difficult to define his particular success as a teacher. An atmosphere of understanding was created between him and his pupils. His sympathetic nature called forth their affection and regard to an exceptional degree. He was no taskmaster, but one felt that he expected much, and, in loyalty, one hated to disappoint him. He lured us on by example, and power of suggestion, rather than by words, into an appreciation of the delicacy of touch and a delight in the sense of tone-colour.

No account of Sharpe would be complete without some mention of his great fund of Yorkshire stories, which he told in dialect. His themes ranged from Yorkshiremen cubhunting in Africa, to the singer accused by his accompanist of "singing between't cracks!" There was not a better raconteur in College. Like another Yorkshireman, Sir Walter Parratt, he kept a keen watch on the progress of his county's cricket team.

We all miss his companionship and lovable personality, but we will not forget him and the inspiration of his teaching remains with us.

C. THORNTON LOFTHOUSE.

The Ernest Palmer Opera Study Fund

The College rejoices in the possession of friends of many kinds, friends who love music both as an art and as an education, friends whose resources enable them to be generous, friends whose interest in the welfare of the College and its enjoyment of their beneficence does not end with the gift, and friends who are ever on the watch to bestow some new practical advantage both on the College and on British Music in general.

Any one of these manifestations of friendship is welcome, but so rarely do we find a happy combination of all these qualities that we honour Sir Ernest Palmer in admiration and gratitude; yes, and in affection too, for Sir Ernest brings to bear on all his good deeds that personal touch of enthusiasm and sympathy that has made his name a household word in British Music. Of the Patron's Fund, for the encouragement of British Composers and Executive Artists, there is no need to speak here, for its influence and effect are widely recognised; at the moment we are concerned with Sir Ernest Palmer's most recent expression of good will, his Opera Study Fund, which, although barely a year old, has already proved itself the sturdiest of musical infants. The objects for which the Fund was established and the aims which the Donor had in mind are broadly expressed in the full title of the Fund, "The Ernest Palmer Fund for Opera Study in the Royal College of Music"; and from the Deed of Gift, which treats of them in greater detail, it is learnt that among the purposes of the Foundation are:—

- (1) The study of all branches of Opera (especially British Opera) in the College Theatre by Students of the College or others invited by the College.
- (2) The study and rehearsal of any music requiring stage representation, including Ballets and Plays with incidental music.
- (3) Facilities for trial rehearsals of Operas, &c., on the lines of the Patron's Fund Rehearsals.
- (4) "Ernest Palmer Operatic Exhibitions" at the College, for British subjects.
- (5) Operatic training for students in the College, whether as performers, conductors, or composers.

Towards the fulfilment of these aims a very successful start in the practical working of the Fund has been made with two performances of a wholly British Opera, Mr. Nicholas Gatty's setting of Shakespeare's "Tempest," in the Parry Theatre, on November 30th and December 1st, 1925. The cast consisted partly of College Students and partly of artists invited by the College to co-operate in the inauguration of the new scheme. The performances, produced by Mr. Cairns James, and conducted by the Composer, were highly successful, and favourably received by the Press, who welcomed the inception of a benefaction fraught with great possibilities in the accomplishment of a desire dear to the hearts of many, the advancement of British Opera.

As an interesting record of the inaugural performances, the programme is appended.

C.A.

"The Tempest."

Music by NICHOLAS GATTY.

On November 30th and December 1st, 1925.

Conducted by THE COMPOSER, and Produced by Mr. CAIRNS JAMES, Hon. R.C.M.

Characters :

Alonzo	...	...	...	...	PHILIP WARDE
Sebastian	...	...	...	...	CHARLES DRAPER
Prospero	...	...	...	...	JOSEPH FARRINGTON*
Antonio	...	...	...	...	KARL MELENE
Ferdinand	...	...	...	...	FREDERICK BURTON
Gonzalo	...	...	...	...	HAROLD DENTON
Caliban	...	...	...	...	SUMNER AUSTIN*
Trinculo	...	...	...	...	TREFOR JONES
Stephano	...	...	...	...	JOHN ANDREWS
Miranda	...	...	...	...	WINIFRED KENNARD*
Ariel	...	...	...	...	BERTHA STEVENTON
Boatswain	...	...	...	...	PERCY SAUNDERS
Iris	...	...	...	...	LILY CLIFFORD
Ceres	...	...	...	...	MABEL RITCHIE
Juno	...	...	...	...	DINAH DAVIES

SAILORS :

Alan Bunney, Michael Hough, Cavan O'Connor, Robert Poole, Edgar Williams.

MASQUE, DANCERS AND SPIRITS :

Emma Byrne, Margherita McCubbin, Florence McHugh, Margaret Steel.

Muriel Forster, Mary Hoy, Lois Meads, Joyce McGlashan, Florence Pawsey
Gladys Schmid, Muriel Vincent.

Elisabeth Aveling, Marion Baxendale, Nora Gayer, Rachel Guinness, Rita
Oddoley, Greta Pybus, Sylvia Sewell, Zoë Stringer.

Margaret Chambers, Ruth McKechney, Audrey Muir, Cecily Muir, Monica
Sweeney, Nancy Whitelock.

Eric Myers, Ual Myers, Owen Tudor.

Stage Manager—Mr. JOHN GORDON.

Dresses designed by Mrs. R. B. GOTCH, Hon. R.C.M., and executed by
Mrs. CLAUDE AVELING and THE LADIES' DRESS COMMITTEE.

Ballet arranged by Miss PENELOPE SPENCER.

Chorus Master—STANLEY TAYLOR. /

The performers marked * are not Students of the College.

The R.C.M. Patron's Fund

On October 23rd Mr. ADRIAN C. BOULT conducted an Orchestral Rehearsal for Conductors and Executive Artists. Tschaïkovsky's Variations for Violoncello and Orchestra were performed, with Miss CONSTANCE MARCHANT, A.R.C.M., as Soloist, and César Franck's Symphonic Variations for Pianoforte and Orchestra, with Miss IVY SMITH, A.R.C.M., as Soloist. The other works were :

CONCERTO for Pianoforte and Orchestra, in F major ... *Saint-Saëns*

CONCERTO for Horn and Orchestra, Op. 33 ... *Tschaïkovsky*

Mr. EMIL BORSODORF.

Conductor—Mr. GUY WARRACK.

The following was the programme for November 20th :—

1. CONCERTO for Violoncello and Orchestra, in E minor ... *Ed. Elgar*
Miss THELMA REISS-SMITH, A.R.C.M.

2. ARIA ... Ah ! lo so (Magic Flute) ... *Mozart*

3. CONCERTO for Pianoforte, in D minor ... *Arthur Hinson*

4. PILGRIM'S SONG ... *Tschaïkovsky*

The following was the programme for December 4th :—

1. OVERTURE to an Unwritten Opera ... *J. B. Rooper*

*2. CONCERTO for Viola ... *Gordon Jacob*

Mr. BERNARD SHORE.

Conductor—Mr. GORDON JACOB.

3. SUITE for Orchestra ... Glencree (First movement) ... *Ina Boyle*

4. SUITE from Glintra's Opera "Russlan and Ludmilla."

Arranged and conducted by Mr. CONSTANT LAMBERT.

At all three Rehearsals the London Symphony Orchestra played under Mr. BOULT's direction.

College Concerts

Thursday, October 15 (Chamber)

QUARTET for Strings, Op. 15 ... *A. Glazounov*

LEILA HERMITAGE, MARY GLADDEN, JOYCE
COOK, A.R.C.M., HELEN JUST (Scholar Ex-
hibitioner)

PIANOFORTE SOLOS—

a. Evocation } ... *Albeniz*
b. Fête—Dieu à Seville }

JEAN COTTON (Associated Board Exhibitioner)

SONG ... Dreams ... *Wagner*

CONSTANCE MOOLMAN

THREE SCOTCH PART-SONGS ... *Jeffrey Mark*

DORIS BANNER (Scholar), GLADYS GOSLING
(Scholar), WILLIAM HERBERT (Scholar),
PHILIP B. WARDE (Scholar)

QUARTET for Strings, in F major,
Op. 18, No. 1 ... *Beethoven*

R. S. OAKLEY (Exhibitioner), JOHN ROBIN-
SON (Scholar), MARY GLADDEN, AUDREY
PIGGOTT (Scholar)

Accompanist—GWENDOLEN BRAY

* This work has been described as "a notable addition to Viola Music, clear-cut and original, lightly-scored, alive and significant."

Friday, October 30 (Orchestral)

PRELUDE .. Parsifal Wagner

GOOD FRIDAY SCENE—

"Parsifal," Act III .. Wagner

Parsifal—TREFOR JONES (Scholar)
Gurnemanz—JOHN ANDREWS
(Operatic Exhibitioner)CONCERTO for Pianoforte and Orchestra,
in D minor, Op. 15 .. Brahms
EDWIN BENLOW (Scholar)AIR .. Inflammatus (*Statat Mater*) .. Dvorak
JANEI POWELL (Exhibitioner)SYMPHONIC VARIATIONS in E minor—
Hubert Parry
Conductor—MR. ADRIAN BOULT

Thursday, November 12 (Chamber)

FOUR SONGS FOR FEMALE VOICES,
with Accompaniment for Two Horns and
Harp .. BrahmsFLORENCE McHUGH, A.R.C.M. (Exhibitioner),
LILY H. CLIFFORD, SYBIL EVERS, GWYNETH
HARRIS, DORIS ARSCOTT (Exhibitioner),
MONA BENSON (Scholar), HENRY WATSON
(Exhibitioner), EMIL BORSDOFF (Scholar),
MARJORIE BUCKLE (Exhibitioner).

VIOLIN SOLOS—

a. Aubade Provincials

A. Tempo di minuetto Pugnani-Kreisler

JOHN A. ROBINSON (Scholar)

SONGS

a. Two brown eyes } .. Grieg
b. A swan }
c. With a water-lily }

MARGARET T. REES, A.R.C.M.

VIOLONCELLO SOLO—

Sonata in G minor .. Eccles

AUDREY PIGGOTT (Scholar)

QUARTET for Strings, in E flat,
Op. 64, No. 6 .. HaydnJOHN A. ROBINSON (Scholar), BARBARA
ENSOR (Exhibitioner), GWENDOLEN WINDSOR,
A.R.C.M., FRED A. SETTER (Associated Board
Exhibitioner).

Accompanists—

DAN PRITCHARD, DOROTHEA ASFINALL (Scholar)

Thursday, November 19 (Chamber)

ORGAN SOLO.. Finale (*First Symphony*).. Vierne
DAVID MORGAN (Scholar)SUITE No. 1, in G major,
for Violoncello alone .. Bach
HELEN JUST (Sch. Exhibitioner)SONGS..a. Yonder, see the morning blink
b. The fairies break their dances
Francis H. Clarke (Student)
c. By a bierside .. C. Armstrong Gibbs
HAROLD S. DENTON (Scholar)PIANOFORTE SOLO.. Variations on a Theme
by Paganini, in A minor, Op. 35, Book 1—
Brahms

NELLIE MCCARTNEY

RECITATIVE AND AIR—

Dem Uendlichen .. Schubert

EDITH M. ROBINSON (Scholar)

QUARTET for Pianoforte and Strings,
in C minor, Op. 60 .. BrahmsTHERESA WALTERS (Scholar), MARY GLAD-
DEN (Exhibitioner), MURIEL HART, A.R.C.M.,
ELEANOR B. K. GREGGSON (Exhibitioner)

Accompanist—CECIL J. BELCHER

Thursday, December 3 (Chamber)

QUARTET for Strings, in D major (K 575) .. Mozart

LEILA D. HERMITAGE, A.R.C.M., MARY
GLADDEN (Exhibitioner), JOYCE H. COOK,
A.R.C.M., HELEN B. JUST (Exhibitioner)

VIOLONCELLO SOLO.. Intermezzo .. Lalo

LOIS MEADS (Exhibitioner)

SONGS .. a. My resting place } .. Schubert
b. Cradle Song }
c. Hark! hark the lark }

KATHLEEN WATSON (Exhibitioner)

PIANOFORTE SOLO.. Rhapsody .. John Ireland

ROLAND T. PASK, A.R.C.M. (Exhibitioner)

SONGS .. a. In the silent night .. Rachmaninov

b. O mistress mine .. Roger Quilter

A. ROBERT POOLIF, A.R.C.M.

SONATA PASTORALE for Flute and

Pianoforte, in F., Cuthbert Osmond (Student)

BRUCE McLAY, A.R.C.M. (Hon. Scholar)

THOMAS ARMSTRONG (Exhibitioner)

Accompanists—

NORMAN GREENWOOD (Hon. Scholar),

NELLIE MCCARTNEY

Monday, December 7

(Second Orchestra)

SYMPHONY, No. 7 in C Haydn

SYMPHONIC VARIATIONS—

for Pianoforte and Orchestra.. César Franck

GWENDOLINE PARKER, A.R.C.M. (Scholar)

Conductor—JULIAN CLIFFORD

PETITE SUITE Debussy

Conductors—EDWARD BURRY, JOHN BISHOP

ARIA .. O Patria mia (*Aida*) .. Verdi

AVIS PHILLIPS

EIGHT RUSSIAN FOLK SONGS .. Liadov

Conductor—GIDEON FAGAN

CONCERTO for Two Pianofortes and Orchestra,
in C major .. Bach

EVELYN BISSETT, THOMAS ARMSTRONG

FANTASY (in Suite Form)—

El amor Brujo .. de Falla

Conductors—

HUBERT F. CLARKE, CONSTANT LAMBERT

Conductor—MR. MAURICE BEELY

Thursday, December 10 (Chamber)

QUARTET for Strings, in C major,
Op. 59, No. 3 .. *Beethoven*

JOHN A. ROBINSON (Scholar), REGINALD S.
OAKLEY (Exhibitioner), ANNE WOLFE, A.R.C.M.,
IDA F. M. STARKIE, A.R.C.M. (Scholar)

SONGS—

a. Breton Hill *Butterworth*
b. There be none of Beauty's daughters .. *Parry*

HORACE F. CURTIS

PIANOFORTE SOLO—

Nocturne in D flat .. *Chopin*

EUNICE J. DAVIS, A.R.C.M.

SONATA for Pianoforte and Violin,
in A major, Op. 13 .. *Fauré*

THURESA WALTERS (Scholar), R. S. OAKLEY
(Exhibitioner)

QUARTET for Strings, in B flat, Op. 168 .. *Schubert*

KENNETH ANDERSON, RUTH BARRETT,
A.R.C.M., GWENDOLEN WINDSOR, A.R.C.M.,
FREDA SEITER (Associated Board Exhibitioner)

Accompanist—DAN PRITCHARD

Friday, December 11 (Orchestral)

SYMPHONY, No. 1 in C major, Op. 21 .. *Beethoven*

RECITATIVE AND AIR—

Non mi dir (*Don Giovanni*) .. *Mozart*

BERTHA C. STEVENTON (Exhibitioner)

CONCERTO for Pianoforte and Orchestra,

No. 3, in D minor .. *S. Rachmaninov*

NORMAN GREENWOOD (Hon. Scholar)

PRELUDE .. Parsifal *Wagner*

SCENE from "Parsifal" (Act 2, Scene 3) .. *Wagner*

Kundry—CARYS DAVIES

Parsifal—TREFOR JONES (Scholar)

Conductor—MR. ADRIAN BOULT

Informal Concerts

There were four Informal Concerts during the Christmas Term. Among the many works heard was a Sonata for Violin and Pianoforte in C minor, by HOWARD FERGUSON (Honorary Scholar). The Concert on Tuesday, December 8th, was for Junior Conductors and the Third Orchestra (Mr. W. H. REED).

Students' Recitals

Recital (No. 36), Tuesday, November 10th, by JOAN BLACK (Pianoforte). The programme consisted of works by Bach, Couperin, Scarlatti, Brahms, and César Franck.

Recital (No. 37), Tuesday, November 17th, by PHILIP WARDE (Baritone), assisted by WILLIAM GURNEY (Pianoforte). The programme included Songs by George Henschel, C. V. Stanford, Parry, Vaughan Williams, Martin Shaw, Herbert Howell's, and Thomas Dunhill. Pianoforte Solos by César Franck, Dohnanyi, Medtner, and Stanford-Grainger. Accompanist, CECIL J. BELCHER.

Recital (No. 38), Wednesday, December 2nd, by SYBILLA MARSHALL (Pianoforte), assisted by KARL MELENE (Baritone). The programme consisted of works by Glazounow, Bach, Beethoven, Debussy, York Bowen, Frank Bridge, and John Ireland. Songs by Brahms, Moussorgski, and Cecil Sharp. Accompanist, CECIL J. BELCHER.

The R.C.M. Union

As far as Union gatherings are concerned the Christmas Term was uneventful. Beyond a couple of Committee Meetings no "social functions" took place, though Union members who had previously sent stamped addressed envelopes for notices of Union Lectures in the Parry Room were invited to the Lecture given to the College by the Rev. Greville Cook in December. However, early in the Easter Term the Annual General Meeting took place in the Concert Hall on January 14th. It was a most successful event. Sir Hugh Allen, in the chair, made the business meeting as genial as it was brisk. Dr. Vaughan Williams, later in the afternoon, kindly gave a very interesting and delightful talk on "Folk Dancing," illustrated by Mr. and Mrs. Douglas Kennedy, Miss Karpeles, and Miss Elsie Avril, who generously gave their services; and the R.C.M. Team also took part in a display of Country Dancing.

Resignation of Mrs. Connah Boyd

In October the Union Committee received, with sorrow, the resignation of Mrs. Connah Boyd from her post as an Hon. Auditor of the Society. She had filled it for twenty years, ever since the foundation of the Society, and her resignation is doubly to be regretted, since it is due to ill-health. Her steady interest in the Union, her keenly thorough work in its service have been of the utmost value, and deep gratitude is due to her for all she has done.

Mr. S. P. Waddington has been elected to succeed her, and has already put the Union under a debt of gratitude to him for his kindness in placing his abilities and scanty free time at the service of the Society.

Editorship of "R.C.M. Magazine"

As recorded in the Annual Report, Mr. Herbert Howells has resigned the Editorship of the Magazine after more than five years of brilliant and onerous work. His resignation was accepted with the utmost regret, but the Committees of the Union and Magazine are fortunate in being able to entrust the Magazine to so capable a successor as Mr. Graham Carritt, elected as the new Editor in December.

Elections to Union General Committee

During the Christmas Term Miss Winifred Burton, Miss Joan Carlill, Mr. J. J. Andrews, and Mr. Norman Greenwood were elected to the Union Committee to fill casual vacancies.

At the Annual General Meeting in January, Dr. Emily Daymond and Miss Helen Young were elected, and Miss Kathleen Long and Mr. Arthur Benjamin were re-elected to the Union Committee.

MARION M. SCOTT, *Hon. Secretary.*

A Train Journey Across the Desert to Bagdad

The journey starts from Busra, about 70 miles up the river Shatt-el-Arab from the head of the Persian Gulf and goes across the desert for 300 miles. The train left at 11 o'clock at night, an hour late, for punctuality is unknown in Mesopotamia. The European passengers were all military and a considerable amount of health drinking took place at the last moment. Consequently my fellow passenger slept soundly all night. There was little inducement to sleep, on account of a story recently heard about a man when travelling on the same journey waking up in the morning to find everything stolen, including his portmanteaux, leaving him nothing but his pyjamas. I thought it better not to undress. The night passed surprisingly quickly and much time was taken up with one eye on the door every time the train stopped. The cold became very acute, as the carriage was by no means wind proof; all the rugs and coats available only just sufficed to keep one warm. By six o'clock it was light, when we stopped once again at a station. The wait this time was longer than usual, as many of the Arab passengers being Mohammedans, got out to pray. Some were so long at prayer that the guard lost his temper, roughly caught hold of them and kicked them into the train. About nine o'clock Ur Junction was reached; the place now so much in the public eye on account of new discoveries in the ancient city there. At this station there were several tents, in which breakfast of excellent quality was served. After the meal a book was brought for each passenger to write in whether or not the food had given satisfaction.

Some idea of the desert is obtained after looking out of the windows all day on to one vast stretch of hard, baked clay, perfectly level except for occasional mounds. As it was the rainy season large tracts were flooded and the sky had magnificent cloud effects. Small tracts of land, generally near villages, are cultivated, rice and barley being the chief crops. Otherwise there is nothing but an occasional traveller to break the utterly forlorn aspect which is only magnified if one looks out of the carriage window and sees the monotonous row of telegraph poles disappearing in a perfectly straight line over the horizon.

There is always a great commotion at the stations, caused by natives getting in and out of the train and others selling fruit, eggs and water, with their strange cries. One youthful Arab caused some excitement by opening the carriage door and standing on the footboard while the train was in motion. He fell off, got up and ran hard with the idea of catching

up the train, but was not quite successful. Everyone thought it a great joke, especially the guard, and no attempt was made to stop the train.

The next morning the groaning and creaking of the ramshackle train stopped for the last time, about six o'clock, as Bagdad was reached. Looking out of the window, all that could be seen was a forest of date palms in the distance, standing amongst them the tall iron chimney of the electric light station. This sounds very unromantic, but was very striking as it came suddenly, after thirty hours in the desert. To see that tall, narrow erection surrounded by palms with the sunrise behind, emitting an upright column of smoke and the regular pulsation of the engine just audible, made both a sight and sound not easily forgotten. It was intensified by the perfect silence and stillness all around ; for nobody was anxious to get up nor the station staff to get to work.

The city of Bagdad has quite a beautiful aspect. It is practically surrounded by a forest of date palms and the innumerable minarets and domes reflecting the sun in their glazed tiles, with turquoise blue the predominating colour, form a striking contrast to the drab mud colour of most of the buildings and ground. There are miles of tortuous, narrow streets, down which it is extremely fascinating to wander, often leading to a courtyard, sometimes with orange trees and flowers, but more often a receptacle for oddments of the household. The squalor of the streets is indescribable, although it is said that since the British went there matters have improved. There are only two streets through the city which vehicles can use and when it rains the mud makes them unusable, so an army of coolies clear away the mud. The process is repeated every time it rains and by the end of the winter the surface is between two and three feet below the pavement. For the summer all that has been taken up is put back.

The bazaars, for which Bagdad is noted, are worth many visits. They are practically all covered in and rather dark. Occasionally a brilliant ray of sunlight comes through a hole in the roof, showing up like a searchlight some artisan at work. The general colour is the usual drab yellow mud brick one, interspersed with splashes of vividly hued silks and other fabrics to be seen in some of the stalls ; and various fruits and spices add to the haphazard but harmonious blend of colour. The jostling crowds are picturesque in their variety, as many races and creeds go to make up the population—Mohammedans, Jews and Christians, all distinguishable by their dress ; Arabs, with their sackcloth abbas or khaki coats, stolen from the British soldiers ; Persians, very picturesque, but a

most murderous-looking mob ; Kurds, who are worse, but wonderful at carrying heavy-weights. With his back in a horizontal position one man can carry anything from a piano to an iron girder twenty-five feet long. They walk in a straight line, oblivious of everyone, wherever they want to go, continually calling out "bahlak"—meaning "mind yourself"—and holding up all traffic as they cross the street. There are also Armenians, Chaldeans, Syrians, Assyrians and, despite the War, Turks.

Besides the noisy copper bazaar, there are many cafes where the Arab, having made some money, spends it all and his time drinking coffee and smoking his hubble-bubble. In the tailors' quarters scores of men pedal sewing machines at a furious speed, with their heads bent down almost touching their work. One enterprising shopkeeper advertises himself as a "Dealer in Manchester Goods." Near by some very English-looking tin trunks are for sale. A vendor of sweets and cakes, black with flies, squats down in the middle of the narrow thoroughfare, buffeted about by an everlasting stream of porters, camels and donkeys with their huge burdens. Suddenly this seething crowd is scattered broadcast by a hooting Ford wriggling its way through, driven by an Arab chauffeur who has respect neither for mud guards nor human life.

Music is sometimes supplied by a blind man singing, holding out a hand for "baksheesh" ; or perhaps a cheap variety of gramophone may be the means of entertainment, such is the extraordinary conglomeration of ancient and modern civilisation in this country. Within hearing of this a man can be heard playing his tune of four or five notes repeated monotonously on a flute. The native, when performing any manual labour, always sings in rhythm with his work. Sometimes his song may consist of only a couple of notes everlastingly repeated, but it evidently helps him with his monotonous task and he is quite happy about it. It is when he tries to ape European ideas of music that he fails badly. On New Year's Day a Chaldean band celebrated the occasion in the courtyard of the principal hotel where all the waiters danced, leaving their work of waiting on the hotel guests unfinished. The band was evidently an imitation of a military one, but each player played exactly what he chose. This delightful din was dominated by a man with three different drums fastened to his body, banging out wonderful syncopated rhythms. A conductor was considered necessary and the waiters danced themselves mad. This form of entertainment went on from lunch till teatime and caused all the dogs in the neighbourhood to howl. Money was collected by people throwing coins from the verandah into the bells of the upturned

instruments. Consequently the euphoniums did better business than the clarinets.

A Sunday morning service at the Armenian Christian Church was a revelation in irreverence. The men all kept their hats on and the women expectorated frequently on the floor. The Archbishop sang, or rather shouted, mass with the assistance of a small boy and it appeared that their chief aim was to see who could get through their sentences the quickest, for the one always began before the other had finished. The choir, which consisted of about fifty boys in a gallery, yelled in the most raucous voices while the "organist" played single notes on the harmonium mostly with one finger.

The city appears at its best when seen from the steamer returning to Busra, a five days' journey.

The climate of Mesopotamia is extreme. In the summer it is one of the hottest places in the world, the thermometer sometimes reaching 130 degrees in the shade and not dropping below 110 degrees at night. During the winter it is very exhilarating, a warm sun but generally a cold wind. Although a terrible part of the world for a European to live in, it is extremely interesting to pay a visit to this country of dates, dust and disease, where the inhabitants appear to do nothing but eat, sleep and scratch.

HARRY H. ALBINO.

The Royal Collegian Abroad

HONOURS.

Hearty congratulations to the Director, Sir HUGH ALLEN, on his most recent honour (C.V.O.). Also to Sir HERBERT BREWER, on his Knighthood, and to Mr. SIDNEY NICHOLSON and Mr. BARCLAY SQUIRE, on being made Members of the Victorian Order (M.V.O.).

Because of his being one of the original band of Open Scholars of the R.C.M., as well as for his wide-known and recognised work as Organist of Gloucester Cathedral and a Conductor of the Three Choirs Festivals, Royal Collegians will specially wish to congratulate Sir HERBERT BREWER on his Knighthood. Sir Herbert was a Scholar in the very earliest years of the College's life—a pupil of Sir Walter Parratt, and others. He was already Sir Walter's successor at St. Giles' Church, Oxford, before coming to College in 1883. In the same year he became Organ Scholar at Exeter College, Oxford. The year 1886 found him Organist of Bristol Cathedral. Then followed (in 1886) St. Michael's, Tenbury, and the Music Mastership of Tunbridge School. But in 1896 Dr. C. H. Lloyd left Gloucester Cathedral, and his old pupil went from Tunbridge to succeed him there; and ever since then the history of musical activity in Gloucester has mainly been what Sir Herbert Brewer has made it.

In his work there he has shown plainly that he recognises Gloucester's distinguished musical traditions. To the strengthening of these he has lent his great abilities, and in doing so has won for himself many well-deserved distinctions.

The MAGAZINE also offers its hearty congratulations to the DUCHESS OF ATHOLL, Mr. ALBERT COATES, Mr. W. W. COBBETT and Mr. DANIEL PRICE on being elected to Fellowships at College. The Duchess was formerly Honorary Scholar of the Royal College of Music. Collegians in addition are glad to learn that Mr. DAVID PRICE is now on the Board of Professors.

LONDON.

Miss BELINDA HEATHER played Beethoven's Concerto in C major, at the Queen's Hall, on September 11th.

Miss MURIEL NIXON gave her first Song Recital, at the Æolian Hall, on October 14th. She was assisted by the Hermitage Quartet.

Mr. NORMAN GREENWOOD, Mr. EDWIN BENBOW, and Mr. EDGAR TAYLOR played the Bach Concerto for three Pianos, at the Queen's Hall Promenade Concert, on October 16th.

Miss GENA MILNE gave two Violoncello Recitals, at the Æolian Hall, on October 31st and Tuesday, November 3rd. She was assisted by Mr. ANGUS MORRISON.

The Kinsey Quartet gave a Chamber Concert, at the Æolian Hall, on October 26th. The programme included works by R. Strauss, Arnold Bax, and Dvorák, and a new work, "Water Colours," by Alec Rowley.

Miss KATHLEEN LONG gave a Pianoforte Recital, at the Æolian Hall, on October 30th. The programme ranged from Farnaby and Gibbons to Ravel.

Mr. CEDRIC SHARPE and Miss MARJORIE RENTON assisted at Madame Payling's Concert, at the Royal Albert Hall, on October 31st.

Miss KATHLEEN MCQUITTY gave a Pianoforte Recital, at the Grottrian Hall, on November 4th. Her programme included Beethoven, Liszt, Bridge, and Brahms.

Miss JOAN ELWES gave a Bach Recital, at the Wigmore Hall, on November 4th. She also gave a Recital of British Folk Songs, at the Portsmouth Club, 12, Grosvenor Place, on December 4th.

Mr. GERALD COOPER's first three Chamber Concerts took place, at the Æolian Hall, on November 6th and 20th, and December 4th. Many works of unusual interest have been performed, of every period from Dowland to the present day. The most modern have been Vaughan Williams' "Concerto Accademico" for Violin and String Orchestra (Soloist Jelly d'Aranyi), and Bernard Van Dieren's Sonnet VII. of E. Spenser's "Amoretti." Both these were first performances. At both the London Chamber Orchestra played under the direction of Anthony Bernard.

It was gratifying to read that the Royal College of Music sent a "Folk-team" which danced at the National Festival.

FOLK-DANCE.

The All England Folk Dance Festival took place at the Great Hall, London University, on January 1st and 2nd, and the programme included dances shown by teams from Counties all over England.

Six members of the Advanced Folk Dance Class at the Royal College of Music entered for the London Eliminating Competition of the All England

Festival. This team was successful, and was selected to represent one of the teams from London. The dance they were asked to do was a country dance, called "The Old Role."

Next year's All England Festival will be held at the Royal Albert Hall on January 1st. It is hoped that by then the Royal College may be able to be represented by a Men's Morris Team as well as a Country Dance Team.

PROVINCIAL

Mr. ARCHIBALD WINTER's engagements have included performances at Manchester (the Hallé Concerts), Birmingham, Huddersfield (Choral Union), Bradford, Norwich, Yarmouth, and the People's Palace. He has sung in the B minor Mass, Parry's "Job," Ethel Smythe's "Mass in D," the Messiah, the Golden Legend, Berlioz' Faust, and Elgar's "Caractacus."

Miss BELINDA HEATHER's list of engagements between May and November has included two performances at Reading and one at Eastbourne, also at Braintree. The Tchaikovski (B flat minor) and Liszt (E flat) Concertos were performed.

During the Leeds Triennial Musical Festival, on Thursday, October 8th, Miss SHEILA STEWART and Mr. HERZL LEIKEN played the Bach Concerto for Two Violins in D minor. The orchestra was the London Symphony Orchestra, and the Conductor, Sir HUGH P. ALLEN.

Miss MARY SHAW gave a Vocal Recital at the Town Hall, Wellington, on September 22nd, with Miss ELSIE BETTS as pianoforte soloist.

Miss HELEN EGERTON gave a Violin Recital, at Oxford Town Hall, on October 30th.

Miss DOROTHEA WEBB also gave a Song Recital at Oxford, at Carfax Assembly Room, on November 7th.

At the Oxford Orchestral Society's Concert, on December 3rd, which was conducted by Mr. MAURICE BESLY, Miss MARIE WILSON was the Violinist.

Dr. W. H. HARRIS conducted Four Performances of Monteverdi's Opera, "Orfeo," at Oxford, on December 7th, 8th and 9th. This was the first time it has been performed in England.

Miss IDA STARKIE gave a Violoncello Recital, at the Abbey Theatre, Dublin, on December 3rd.

Mr. TOPLISS GREEN sang in Handel's Messiah when it was performed at Oundle School on December 13th.

Mr. J. B. ROOPER has been given an appointment at the Heritage Craft Schools, Chailey, Sussex.

COLONIAL.

On October 11th, at the Church of St. Peter, Melbourne, Mr. FREDERICK J. NOTT, Mus.Bac., A.R.C.O., gave an Organ Recital, at which H. Howells' Psalm Prelude, No. 2 (Psalm XXXVII) was played.

Mr. FREDERICK J. NOTT, Mus.Bach., A.R.C.O., gave an Organ Recital, at St. Peter's, Melbourne, on November 8th.

MISCELLANEOUS.

MLLE. SARAH FISCHER played the part of Mélisande at the Opéra Comique, in Paris, in Debussy's "Pelleas et Mélisande," which was performed there on November 20th. Prior to this, she was introduced at one of the fortnightly Concerts given in the Theatre, when she sang the "Ariettes Oubliées."

Mr. LAMBERT's Songs, with Flute and Harp, were performed at the Court House, Marylebone Hall, on December 1st, at the British Music Society's Concert (Contemporary Music Centre).

Miss KATHLEEN LONG sends an interesting programme from Paris of a Concert, under the auspices of the Union Interallié, given on February 2nd. All the performers were English, and the programme was entirely of English music "Ancienne et moderne." Works by Eccles, Purcell, Rebecca Clarke, Parry, Ireland, Frank Bridge, and Goossens were given, and some English Folk-music.

BIRTHS.

BRAGGER. On November 25th, at Cardiff, to Mrs. Bragger (Bertha Bowman), a daughter (Phyllis).

CARRITT. On July 17th, at 2, Royal Avenue, to Mr. and Mrs. Graham Carritt, a daughter (Marjorie Heather).

GOLDSBOROUGH. On November 26th, 1925, at 19, Dean's Yard, to Jocelyn, wife of Arnold Goldsborough, a son (Robin).

HORSFALL. On December 14th, at Liverpool, to Margaret Arnold (Peggy) (née Norton), wife of Charles Michael Horsfall, a daughter.

MARRIAGES.

BALL—CHAPMAN. On January 4th, at St. Peter's, Cranley Gardens, Mr. G. Thalben Ball to Miss Evelyn Chapman.

COLERIDGE—TAYLOR—MARKWELL. On December 17th, Mr. H. Coleridge-Taylor to Miss Kathleen Markwell.

TAS—DAVIES. On August 20th, 1925, at All Saints' Church, Lindfield, Sussex, Mr. Pierre E. Tas to Miss Dorothy E. Davies.

NEW MUSIC.

J. S. Bach's Chorale Prelude, "O Lamm Gottes Unschuldig," arranged by LEONARD BORWICK, for Piano Solo, has now been edited by the Oxford University Press.

The Oxford University Press announces the publication of R. VAUGHAN-WILLIAMS' "The Lark Ascending"—full score, price 15/-.

Reviews

ROGER NORTH'S MUSICAL GRAMMAR (Edited by HILDA ANDREWS, with a Foreword by Sir RICHARD TERRY.

Oxford University Press. London: Humphrey Milford. Price, 3/6.

This is an historical extract from MS. Notes, by the Hon. Roger North, 1650-1734. Sir Richard Terry considers it is no small tribute to Sir Roger's critical gifts that his judgment on the music of his time should "stand the test of the most recent research."

DIDO AND AENEAS, by HENRY PURCELL. (Newly edited by E. J. DENT).

Price of Score, 3/6. Choruses, 1/6. German and English words.

Oxford University Press. London: Humphrey Milford.

The Oxford University Press is publishing a series of Bach's Cantata's, both Church and secular, and also his Instrumental works in co-operation with the recently formed Bach Cantata Club (Kennedy Scott and Humphrey S. Milford).

A PEDAGOGUE'S COMMONPLACE BOOK (EDITH ROWLAND).
J. M. Dent & Sons, Ltd.

Miss Edith Rowland, who has compiled this book, is an ex-Collegian. Known among us as one who is interested first and foremost in Music, we naturally expect her to draw our attention to page 84. On that page begins a series of extracts (and the whole book is an Anthology of similar extracts on various other subjects) from the writings of such worthies of the 16th and 17th centuries as Sir Thomas Elyot, Roger Ascham, Richard Mulcaster, William Petty and John Hall. Miss Rowland would have these, talk to us on the place of Music in Education. And we ought to be willing to listen; for they speak as cogently to us in 1926 as they did to their contemporaries. They were wise fellows. They say many things that are not merely commonsense but seem freshly wise. John Hall, for instance, would oppose our inclination to condemn out-of-hand the new works we hear. He asks us to listen to new tunes over and over again, "until by our fancy they are apprehended and made familiar, in such degree, as we are able to conceive the cadences thereof before they are sounded," Charles Butler seems almost to be contemplating music from a point somewhere in Regent's Park. "Most brute beasts are pleased and affected with Musick," he wrote. "Elephants are delighted with singing—The Pythagoreans affirm that of all beasts there is none that is not delighted with harmoni, but only the As." There's a weapon for a distracted professor of Paper-work! And here, another (Butler's again) "Music is not given to the Idle."

Moral rectitude should be the musician's birthright, Henry Peacham seems to say, for he writes "There is no one science in the world that better disposes the mind to what is commendable and virtuous." Sir Thomas Elyot, on the other hand, was a man of doubts: at least as to the effects of too much music-making. He was alarmed by the example of "the Emperour Nero, which all a long Somer's day wolde sit in the Theatre. and, in the presence of all the noble men and senators, would play on his harpe and synge without cessynge; and if any man hapned, by long sittinge to slepe, or by any other countenance to shew himself weary, he was sodaynly bobbed on the face by the servantes of Nero." Ascham had some doubts, too; and of over-much study in music thought that "it doth as hony doth to a mannes stomacke, which at the first receyveth it wel, but afterwards it maykyth it unfit to abyde any good strong nourishynge meat, or els anye holosome sharpe and quick drink."

The "Pedagogue's Commonplace Book" is full of good things, upon all sorts of subjects. Miss Rowlands has made fun out of her wide reading, a most happy choice of extracts. The Anthology is absorbingly interesting, and worth far more than the five shillings the publishers ask for it.

Memorial Funds

Readers will be glad to learn that a fund is being raised to provide an annual prize for organ playing at the R.C.M., to be called the "Walter Parratt Memorial Prize." Subscriptions should be sent to Dr. H. G. Ley, Christ Church, Oxford.

A similar fund is also being raised, to provide an annual prize for piano playing at the R.C.M., to be called the "Herbert Sharpe Memorial Prize." Subscriptions to the Honorary Treasurer, Mrs. Underwood, Hill Top Cottage, Peel Street, W. 8, or to the Honorary Secretary, the "Herbert Sharpe Memorial Fund," at the R.C.M.

Memoir of Sir Walter Parratt

143, YORK ROAD,
WOKING,
3rd February, 1926.

To the Editor of the R.C.M. MAGAZINE.

DEAR SIR,—I am collecting material for a Memoir of my Father, which I hope will be written by one of his pupils, and it will greatly assist us if any of your readers who remember interesting incidents about him, or possess characteristic letters, would communicate with me. Any letters sent will be copied at once, and returned. The Memoir will not be a big one as biographies go.

Yours faithfully,

GEOFFREY PARRATT.

The late Purcell Warren

The following extract from the *Birmingham Post* of February 1st, gives an account of the concert held at Leamington the previous Saturday—which was mainly devoted to the works of the late Purcell Warren.

The winner of an open violin scholarship at the R.C.M., in 1910, Morley Scholar in 1912, a volunteer in September, 1914, "missing" at Thiépvail on July 3rd, 1916, Purcell Warren was cut off before his "quite surprising characteristics" as a composer had the chance to mature. Sir Hubert Parry estimated him highly in his terminal address at College.

"The string Quartet in A minor played by Pierre E. Tas, Walter Price, Bernard Shore, and John Snowden, declared its models, but in the main its derivations were technical—those from Schubert and Tschaikowsky in particular—rather than in the nature of the music. The Variations of the Finale exhibited a greater strength than the preceeding movements, yet in some ways one felt a hardly satisfying slow movement to hold more promise than any. Its promise was of a success in the larger and bolder fields of music which could hardly have failed to come to him in the natural course of development. There was significance in the individuality and genuine power of an Adagio from an unfinished Sonata for Violoncello and Piano, played by Messrs. Snowden and Thomas Dunhill, and written for them, which was the last of his compositions. Some piano solos played by Marion Keighley Snowden included the Caprice Fantastique

with which Warren won the Composition prize at the Midland Competition Festival of 1914. Five short 'cello pieces, dating from 1913, revealed a wistful charm of feeling and many bold reaches of melody; they should not be overlooked by 'cellists in search of music at once taking and musically refined.

"Two songs—"A Leaf from the Garden of Kama," to verse by Lawrence Hope, and a setting of Moore's "How Sweet the Answer Echo Makes"—told of a gift for this vein also, and were most happily given, by Miss Megan Foster. Miss Foster was also heard in songs by Gurney, Benjamin and Howells, friends of Warren when at the College, singing them with charm alike in manner and vocalism.

"The instrumental playing throughout the concert was of a kind to set out Warren's music to advantage, and the afternoon was rounded off beautifully by "A Scherzo of Happy Remembrances," written for string quartet by Mr. Dunhill, inscribed to the memory of young Warren, and bearing the quotation from Binyon, "They shall not grow old, as we that are left grow old." There were fine things in this truly musical soul taken away too soon, and it was good that he should be remembered by his native town. Death takes the body, but cannot, if we are not neglectful, altogether rob us of a soul worthy of remembrance."

A.J.S.

R.C.M. Sports Club

The Sports Club Dance took place at the Chenil Galleries on Tuesday, December 8th.

Hockey

In spite of very small numbers, the Hockey Club had several enjoyable games last term, though, owing to the weather, most matches had to be scratched, and we were unable to play the R.A.M.

However, a fixture has been made to play them this term, when we hope to put the following team in the field :—E. Brown, J. Rew, B. Harvey, M. Wilson, B. St. Johnston, B. Rutter-Smith, G. Duder, J. McGlashan, A. Bull, R. Hemingway, U. Jones.

B. ST. JOHNSTON.

Association Football

Mr. A. Fenner is wanting Soccer players for a team to play the Guildhall School of Music, and also the Royal Academy. Will volunteers please communicate with him at College.

The Term's Awards

During the Christmas Term (1925) the following awards were made:—

COUNCIL EXHIBITIONS (£100)—

Gregorson, Eleanor	...	...	(Violoncello)	£8	0	0
Meyrat, Nellie	...	...	(Singing)	8	0	0
Bunney, Alan W.	...	...	(Organ)	7	0	0
Barratt, Ruth R.	...	...	(Violin)	7	0	0
Bray, Gwendolyn	...	...	(Pianoforte)	7	0	0
Pearce, Ethel M.	...	...	(Pianoforte)	7	0	0
Harris, Lilian	...	...	(Pianoforte)	6	0	0
Nifosi, Alexander P.	...	...	(Violoncello)	6	0	0
Rees, Margaret J.	...	...	(Singing)	6	0	0
Palmer, Emily	...	...	(Pianoforte)	5	0	0
Jones, Myfanwy	...	...	(Violin)	5	0	0
Maconchy, Elizabeth	...	...	(Pianoforte)	5	0	0
Burton, Winifred	...	...	(Singing)	5	0	0

Additional Awards—

Watson, Kathleen	...	...	(Singing)	£3	0	0
Ensor, Barbara	...	...	(Violin)	3	0	0
Riley, Ruth E. T.	...	...	(Violoncello)	3	0	0
Baxendale, Marion	...	...	(Singing)	3	0	0
Horne, Dorothy Z.	...	...	(Singing)	3	0	0
Lofthouse, Dorothy T.	...	...	(Violin)	3	0	0

LONDON MUSICAL SOCIETY'S PRIZE (£3 3s.)—

Powell, Janet I.

GROVE EXHIBITION (£20)—

Phillips, Avis R.	...	...	...	...	£12	0	0
Clark, Joyce McG.	...	...	...	...	8	0	0

HOPKINSON MEDALS FOR PIANOFORTE PLAYING—

- Benbow, C. Edwin (Gold Medal)
- Fullard, Christobel M. (Silver Medal)

THE LEO STERN MEMORIAL GIFT (£5 5s.)—

Starkie, Ida

THE LESLEY ALEXANDER GIFT (£21)—

Windsor, E. Gwendolen	...	...	...	...	£12	0	0
Cook, Joyce	...	...	...	...	9	0	0

THE GOWLAND-HARRISON EXHIBITION (£45)—

Oakley, Reginald S.	...	...	...	...	£25	0	0
Higham, Gwendolen	...	...	...	...	20	0	0

THE ASHTON JONSON EXHIBITION (£14)—

Bowden, Winifred	...	...	...	...	£7	0	0
Bray, Gwendolyn	...	...	...	...	7	0	0

THE DOVE PRIZE (£13)—

Robinson, John

THE MANNS MEMORIAL PRIZE (£6 6s. 5d.)—

Morley, Reginald B.

THE HENRY BLOWER MEMORIAL PRIZE (FOR SINGERS) (£5 5s.)—

Jones, Trefor

COBBETT PRIZES, 1924-25—

Ford, Audrey

Robinson, John A.

Wolfe, Anne

Reiss-Smith, Thelma

Wilson, Marie

Higham, Gwendolen

Hart, Muriel

Wykeham-George, Gethyn

Hermitage, Leila

Cook, Joyce

Just, Helen

Lovell, Gladys

Ray, Joan

Gladdin, Mary

Windsor, Gwendolen

Riley, Ruth

List of Dates, 1926

A.R.C.M. EXAMINATION

April

Examination begins Mon., 19th April

September

Last day for receiving application forms ... Mon., 28th June

Examination begins Wed., 8th Sept.

EASTER TERM

Term ends Saturday ... 3rd April

MIDSUMMER TERM

Entrance Examination ... Wednesday ... 28th April

Term begins Monday ... 3rd May

Half Term begins Monday ... 14th June

Term ends Saturday ... 24th July

